Art Gallery of Ontario

THE GALLERY

VOLUME 1 NUMBER 3 OCTOBER 1979

A PUBLICATION OF THE ART GALLERY OF ONTARIO

Limehouse by James McNeill Whistler, American, 1834-1903. Lithotint on chine colle, 17.6 x 27.3 cm (comp). In the collection of the Art Gallery of Ontario. A gift of Norcen Energy Resources Limited, 1979.

New York Roofs by David Milne, Canadian, (1882-1953). Watercolour on paper, 50.8 x 38.3 cm (paper, comp.), c. 1912. In the collection of the Art Gallery of Ontario. Purchase with assistance from Wintario, 1977.

The Art Gallery of Ontario Purchase Fund

Dear Member:

Since it had its beginnings in 1900, the Art Gallery of Ontario has steadily built what is now one of the major collections of works of art in Canada. It is a representative collection of works in the western tradition and now numbers 7,400 pieces of art — sculpture, paintings, drawings and prints.

This has been achieved mainly through donations from private individuals and corporations and I am appealing to you, as a Member of the Art Gallery of Ontario, to make a donation, over and above your membership fees, to the Annual Giving Fund.

The works illustrated on this page were in part purchased with donated funds.

Donations of all amounts — $5 to $5,000 or more — are welcome and we especially invite you to direct your gift to that area of the collection which is of most interest to you — Old Masters, International Contemporary, Canadian Historical, Canadian Contemporary, Prints and Drawings, or the Henry Moore Sculpture Centre. We realize that many of you are also interested in other aspects of the Gallery's activities and The Grange, The Edward P. Taylor Reference Library, Education and Extension Services would also benefit from your gift.

The last Annual Giving Fund conducted achieved a record total of $386,000 in cash and pledges. To this amount, the general membership of the Gallery contributed over $20,000 and the Gallery is indeed grateful. This year, with increased membership, we are very much hoping to exceed this amount.

You, as a Member, form part of the "family" of the Art Gallery of Ontario. With your support we will be able to continue augmenting and improving our collection.

Please give this appeal your thoughtful consideration and send your cheque to us in the envelope enclosed.

Yours sincerely,

Walter G. Ward

Walter G. Ward
Vice-President — Funding
Chairman — Annual Giving Fund

P.S. All donations are income tax deductible and a receipt for income tax purposes will be issued promptly.

(A Gift Card appears in this issue)

Daniel Fowler's Amherst Island landscapes unique to 19th century Canadian art

By Earl Damude

Daniel Fowler, whose paintings and drawings are being shown this month in a major exhibition at the Art Gallery of Ontario, moved to Canada with his family in 1843 when he was thirty-three years old and already an accomplished artist.

In the following 14 years he did not pick up a brush or sketching pencil but devoted himself to becoming a successful farmer on a 150-acre farm he had bought on Amherst Island, just off Kingston, Ontario.

How a talented British painter who had studied with J.D. Harding, the English watercolour painter and teacher, and who was earning at least a part of his living as a teacher of watercolour painting to aristocratic ladies in London, came to be a farmer on Amherst Island is a curious story.

In the catalogue for the exhibition which was put together by the Agnes Etherington Art Centre at Kingston, the Curator, Frances K. Smith, writes in her essay on Daniel Fowler that "his work reflects the story of his life."

Even as a young boy growing up at Down Hall, in the village of Downe, Kent, in a comfortable upper middle class family, Daniel Fowler was always drawing. He drew everything and anything, portraits of friends, family, landscapes and still life. Many of these early drawings are still in existence (although not in this exhibition) and have written on them "done when I was a boy."

In the catalogue is the autobiography written by Daniel Fowler when he was 84 years old. A page of the original manuscript is reproduced in the catalogue and it shows that even at 84 the artist had a firm, sure hand. Viewers looking at some of the later drawings of Fowler in the exhibition will see how he used this same sure hand in the cross-hatching of trees and areas of shade.

Fowler had early developed keen powers of observation which, with his constant practice, brought him a coordination of eye and hand which did not fail him even when he was in his early 80s. After he left school he went to study with Harding. Although he learned a great deal about technique from Harding he was under no illusion about his master's failings: his conventional, almost mechanical, handling of landscapes and his insensitivity to the colours of nature. In truth, he felt Harding's work was too slick, so masterly that it lured the viewer away from the general impression the artist wanted to make.

The viewer at the exhibition of Fowler's paintings will immediately sense the artist's affinity with the colours of nature. That affinity is apparent in his still-lifes of dead game and in his flowers.

As a young man Fowler did the "grand tour" of Europe as many other young men of his social class did. He spent one winter in Rome and made visits to Holland, and the regions of the Rhine and the Moselle. And everywhere he went he sketched what he saw, sometimes directly in colour and sometimes using charcoal chalk. His sketches of buildings, both in England and on the continent, show his skill in architectural drawing. The sketches he did during his travels as a young man were put away and only brought out years later when he made finished paintings of them during the long winter in his farmhouse on Amherst Island. Several examples of paintings done forty years after the sketches were made can be seen in the exhibition.

continued on page 2

Daniel Fowler *continued from page 1*

It was a combination of events which made Daniel Fowler leave England at 33 and come to Canada with his young family. He was frustrated in his life of teaching rich women to draw, his family's fortune had been sharply reduced in the post-Napoleonic period, his health was a cause for worry and he had a bachelor friend who had taken up farming on Amherst Island. It was typical of Fowler that when he bought his farm he was determined to learn farming and become a successful farmer, and he did just that. He saw so many of his countrymen fail when they came to Canada that he put everything else aside, including his beloved painting, to build his new life.

Fowler tells in his autobiography that when he made a visit to England after fourteen years of hard work on his farm he was very much impressed by the Pre-Raphaelite movement and it inspired him to return to his painting.

He came back to Canada determined to express his love of the land in his new home through his painting and, as Mrs. Smith says, "It is as a painter of the Canadian landscape in watercolour that Daniel Fowler made his greatest contribution to Canadian art in the nineteenth century — a contribution that was unique in painting of that period."

The viewer at the present exhibition will be able to detect the transition in Fowler's painting from the softer, idealized and romantic landscapes of his youth to the harsher, more realistic Canadian landscapes he did after he started painting again. Mrs. Smith says his years working as a farmer, living close to the land, were a strong influence on his subsequent work. It is in these later works that a calligraphic technique of "short, stabbing, repeated brush strokes" can be seen.

After Fowler's years as a farmer he saw the play of light on the land in a more intense and realistic way than he had as a young painter. In fact, his use of light as an organizing element is reminiscent of the way light was later used by the Impressionists, says Mrs. Smith.

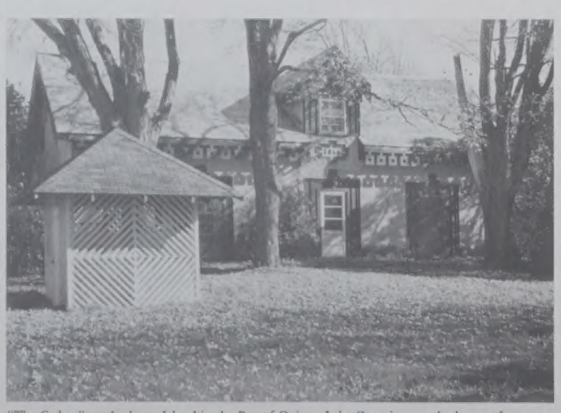
Fowler's honesty and integrity shine through in the way he lived his life and therefore in his painting. Mrs. Smith in her summary of Fowler's life and work could not have said it better. "The honesty of Daniel Fowler's approach to his subjects is, I believe, revealed throughout his work, even in the slightly mannered style of his European period. It is intensified and becomes more personal and lively in the later period when he comes to work directly from nature in the rural environment of his Canadian home and it is in this direct and fresh approach that we find his unique qualities emerging. He discovered something of the abstraction of form and structure which has an affinity with Cézanne and he was unique in Canada of that period in such exploration."

The Daniel Fowler exhibition has its last showing in its tour at the Art Gallery of Ontario from October 6 to November 11. It has been to four other Canadian cities during 1979: Kingston, Victoria, Halifax, and Ottawa. It was assembled by the Agnes Etherington Art Centre of Kingston, with the support of the Canada Council, the Ontario Arts Council and the National Museums of Canada●

Photographs courtesy of the Agnes Etherington Art Centre, Kingston

Bolton Abbey, watercolour, 1871, 47.6 x 68.6 cm, C.W. Irwin Collection. One of Fowler's finest landscapes of the English countryside, painted in Canada from his early sketches.

South Beach on Amherst Island, watercolour, 1888, 31.7 x 47.0 cm, Collection of Mr. and Mrs. L. Brant, Burk's Falls. Fowler's personal relationship with nature and equal concern for light and land as subject matter formed a fresh approach to Canadian landscape painting in the 19th century.



"The Cedars" on Amherst Island in the Bay of Quinte, Lake Ontario, was the home of Daniel Fowler, one of Canada's finest late 19th-century painters. Fowler moved here from England in 1843 and, for the next 14 years, devoted himself exclusively to farming. Destroyed by fire in 1847 and rebuilt by Fowler, the house still stands today.

Phyllis Kurtz Fine Fund provides $9,000 gift to buy Canadian Sculpture

A gift of nearly $9,000 consisting of donations made in memory of the late Mrs. Harold Fine was given recently to the Art Gallery of Ontario.

These funds, given by the many friends of Dr. and Mrs. Fine, have been used to set up a fund which will be known as The Phyllis Kurtz Fine Fund. The money has been invested and the income will be used to purchase works of art created by young Canadian sculptors.

This gift was inspired by the fact that Mrs. Fine was herself a sculptor and the trustees of the Gallery hope this gift in her memory will not only help to augment the Gallery's collection of such work but will aid future Canadian artists.

William J. Withrow, Director of the Gallery, said the Gallery is pleased to have received this generous gift to its Acquisition Fund and hopes that it will mark the way for similar gifts●

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A publication of the Art Gallery of Ontario

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More emphasis on adult art classes planned for this fall and winter

Adult art classes will start October 10 at the Art Gallery of Ontario and run through to May 29, 1980. The units will run either two nights a week for five weeks or one night a week for 10 weeks, depending on whether an individual signs up for oil painting, water colour, drawing, sculpture or etching, print-making and lithography.

Some of the classes will start at 7 p.m. and others at 7.30 p.m. and in each case will run for two hours. Classes will be restricted to fifteen so there will be more intensive instruction, said Jim Thornton, head of the Gallery's Activity Centre.

Because of the emphasis on the junior art classes, the adult art classes have been allowed to "lie fallow," said Mr. Thornton. "The Gallery has a long history of providing adult art instruction and we want to revive this service to adults. We think the Gallery has unique facilities which should make these courses very helpful to adult art students. We can illustrate points in technique from our own collection and we can demonstrate conservation and technical methods by our own facilities."

The Gallery's adult classes will be given by practicing artists who have established reputations by their exhibitions and their teaching. Included in the faculty for the adult art classes are: Janet Hendershot and Dave Buller who will teach the painting classes; Alison Brannen and Dieter Grund who teach the printmaking classes and Ted Rettig and Toni Leshyk, the sculpture classes.

"I feel the Activity Centre at the Gallery has earned a reputation for innovative, pace-setting instruction in art and this should apply to the adults as well as the school children," said Mr. Thornton●

Toni Leshyk will be one of the teachers in the Adult Art sculpture classes. Ted Rettig will be also teaching the sculpture classes. Photo: Janet Hendershot

Dieter Grund, who will be one of the teachers for the Adult Art classes in printmaking, is shown here editioning the work of another artist in his own atelier, Presswork Editions Toronto. Photo: Deborah Wilson

Janet Hendershot will be a teacher in the Adult Art painting classes. Photo: Ann Grieves

Dave Buller will share in the teaching of students in the Adult Art painting classes.

During 'Treasures of Tutankhamun' art renters can keep pictures

If members contract to rent pictures from the Art Rental Service at the Art Gallery of Ontario during its "Take it away for Tut" promotion (October 13 to 20) they can keep the pictures until February.

The reason for this unusual extension of time is quite simple; the *Treasures of Tutankhamun* exhibition which is to open at the Gallery during November and December needs the lower rotunda space. The Art Rental Gallery will be open for viewing only.

Ann Malcolmson, who is in charge of the "Take it away for Tut" promotion says the extended time will enable renters to keep their pictures over the Christmas holidays. In the past renters have said it was a nuisance having to bring pictures back during the Christmas rush.

Another feature of the "Take it away for Tut" promotion is that as many pictures as possible will be hung on the walls and members can select them from the walls and take them home or to their offices. Normally anything which is on exhibition cannot be moved until month-end, when a new group of pictures is hung.

The "Take it away for Tut" promotion will start at 11.00 am on Saturday, October 13. There will be a large staff of volunteers on hand to help the renters select their pictures and coffee, and doughnuts and lemonade will be served, said Mrs. Malcolmson. She hopes prospective renters will make their trip to the Art Rental Service a family affair.

The Art Rental Service has between 800 and a thousand paintings and sculptures on hand for rent and Mrs. Malcolmson says she expects most of them will be rented for the special four month period. Eighty per cent of the paintings are by Ontario artists.

Barbara Wilkins, chairman of the Art Rental Service, said in an interview with *The Gallery* that about 60 per cent of the renters were private individuals and 40 per cent were businesses. Businesses can rent paintings for three months. The rental paintings are on consignment from the artists or private galleries and the purchase prices are set by the original owners, not by the Gallery. About $10,000 worth of paintings in the Art Rental Service is sold to renters each month. The rental fee is applied toward the purchase price, said Mrs. Wilkins.

Because pictures and sculpture are only rented to members, the Art Rental Service has been an important source of new members for the Gallery. Mrs. Wilkins said that since 1965 the Art Rental Service has signed up 2,472 new members●

CRAFTSMANSHIP IN THE REIGN OF TUTANKHAMUN

An illustrated lecture by world-renowned British Egyptologist, Cyril Aldred,
Monday, October 22 at 8:00 pm
Convocation Hall,
University of Toronto

Meet Mr. Aldred at the reception in the Great Hall, Hart House. Mr. Aldred's visit is sponsored by British Airways. All proceeds to go to the Royal Ontario Museum Expansion Fund.

Tickets:
$15.00 for lecture and reception;
$5.00 for lecture only.
Clip coupon on page 7.

Louis de Niverville (centre, white suit) chats with an attentive audience in the Members' Lounge on August 16 after the members had dinner and a tour of de Niverville's exhibition. The exhibition was shown at the Art Gallery of Ontario from June 30 to August 26.

Jean-Baptiste-Siméon Chardin, French, 1699-1779; *Jar of Apricots*, also called *A Dessert*, dated 1756-8. Art Gallery of Ontario purchase, 1962.

Gallery loans Chardin's 'Jar of Apricots' to international show

The Art Gallery of Ontario has loaned the major Old Master painting, *Jar of Apricots*, dated 1756-8, by Jean-Baptiste-Siméon Chardin, to the first comprehensive exhibition of the paintings of this important 18th century French master to be organized in this century.

Prepared by Pierre Rosenberg, curator of paintings at the Louvre, Paris, the exhibition was organized by the National Museums of France in collaboration with The Cleveland Museum of Art and the Museum of Fine Arts in Boston. After opening at the Grand Palais in Paris, the exhibition travelled to Cleveland and to Boston where it is now showing from September 3 to November 6, 1979.

Among lenders to the show are the Louvre, the Baron Phillipe de Rothschild and the descendants of the Marcille family. North American lenders include the National Gallery of Art in Washington, the Art Institute of Chicago, The Metropolitan Museum of Art, and The National Gallery of Canada, as well as the Art Gallery of Ontario.

Ruin, Thomas Wijck (1616-1677)

Limited number of facsimile reproductions
of rare Old Master drawings

Collectors' items

THE REPRODUCTION SHOP

Choose from our large selection
of Canadian, Indian, Eskimo and foreign reproductions
and posters for your Christmas gifts

Let us frame them for you 10% Members' Discount

Open regular Gallery hours and Monday from 11:00 am to 5:30 pm
A project of the Volunteer Committee

Visit our exciting new shop

CHOCOLATE TREASURES

Candy made expressly for the Volunteer Committee
by *Laura Secord*

Buy your own Treasures of Tutankhamun in chocolate
including specially designed lollipops for the children!

What could be a better Christmas gift
or stocking stuffer?

Special orders (minimum $50.00) taken for Christmas giving.
Telephone the Volunteer Office, 361-0414, ext. 263,
for further information.

October 15 — October 31
Open regular Gallery hours

November & December
Open 9:00 a.m. — 11:30 p.m. every day (except Christmas Day)

A project of the Volunteer Committee

THE SCARAB
Ancient Symbol of Eternity
Priced from $4.00 to $175.00

THE JEWELLERY SHOP

One-of-a-kind and Canadian designer jewellery
in gold, silver and semi-precious stones

Open regular Gallery hours and Monday from 10:00 am to 5:00 pm
A project of the Volunteer Committee

Art Rental Service and Gallery invite you to

TAKE IT AWAY FOR TUT!

October 13-20

Three Associates added to Board of Trustees

In the September issue of The Gallery, we listed the names of the Trustees of the Board and the Associates.

Since then three names have been added, as follows:

Associate to the College of Founders
John C. Parkin

Associates from the Membership
Mrs. David C. Barber
Valentine N. Stock

Events

Exhibitions

Daniel Fowler of Amherst Island (1810-1894)
Margaret Eaton Gallery
Saturday, October 6 —
Sunday, November 11

The artist Daniel Fowler came to Canada from England in 1843, and for the next fourteen years farmed on Amherst Island, near Kingston, without touching a brush. In 1857, following a return visit to England, he began to paint again, and eventually became one of the most important watercolour artists in Canada, receiving a gold medal for artistic excellence at the Philadelphia Centennial Exhibition in 1876.

There are 92 works in the show, 85 by Fowler, the rest by English artists who influenced him, or whom he knew.

A catalogue containing Fowler's hitherto unpublished autobiography is available in the Gallery Shop. (See article on Daniel Fowler in this issue.)

Charles Gagnon
Sam and Ayala Zacks Wing
through Sunday, October 21

An exceptional selection of more than 150 works by the Montreal artist Charles Gagnon, including paintings, collages and photographs, organized by The Montreal Museum of Fine Arts.

Seven new works 1978-79 have been added for the Toronto showing only.

Bilingual catalogue by Philip Fry, Professor at the Visual Arts Department, University of Ottawa is available at the Gallery Shop.

The Bartered Bride: Stage and Costume Design, by Walter Trier
Walter Trier Anteroom

Designs in watercolour: stage settings and costumes for a 1931 Cologne production of Smetana's *The Bartered Bride*.

Permanent Collection

The Walker Court
Nineteenth and twentieth century sculpture and major paintings from the contemporary collection.

Fudger and Leonard Galleries
Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

Extension Services

During October, the following centres across Ontario will be showing Extension Services exhibitions:

Burlington Cultural Centre:
A Canadian Survey; Selected Works from the Collection of Imperial Oil Ltd.

South River Public Library:
Eisenstein: Drawings for the Theatre

Gravenhurst Public Library:
Helen Duffy: Colour Diary

McKenzie Gallery, Trent University, Peterborough:
Stephen Hogbin: Sculptor in Wood and
Jane Martin: Personal Reflections in Oil

McIntosh Gallery, London:
Hundertwasser: The Complete Graphic Work 1951-76

Cornwall Art Association:
Brian Kelley: Intaglio Printing

The Gallery/Stratford:
The Queen's Silver Jubilee Art Collection

Museum and Arts Centre, Sudbury:
Selected Impressions and
The Work of Art: Six Artists

Sault Ste Marie Public Library:
Figures and Portraits in the Thirties and Forties

In Kapuskasing, Andrew Danson will take part in an *Artists with Their Work* programme at Northern Studio du Nord.

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 p.m.
Short talks by Gallery docents featuring works of art in the permanent collection. Come and stay for lunch.

Wednesdays and Thursdays, 2:00 p.m.
Hour-long talks by Gallery docents on temporary exhibitions of special interest.

Thursday, 7:30 p.m., Saturday and Sunday, 2:00 p.m.
Talk of the Week - talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

Group tours available; contact the Scheduling Office. Times and subjects of talks in The Grange appear in "Calendar at a glance."

Lectures and Courses

Thursday Morning Lectures

Contemporary Canada
A stimulating look at aspects of contemporary art in Canada will be featured this autumn in our popular Thursday Morning Lecture series. Held in the Lecture Hall at 10:00 a.m. on the following Thursdays:

October 4
Michael Snow

October 11
Video: Time Travelling in Contemporary Art

October 18
Aspects of Realism

Single tickets, if available, will be sold on the day of the lecture at $3.50 each.

Landscape Gardens in 18th Century England
M.J.H. Liversidge, Chairman, History of Art Department, University of Bristol (see under *The Grange*).

Two Lectures in The Grange

The History of Quilts and Other Bed Coverings in Canada
Ruth McKendry
Wednesday, October 31, 8:00 pm

Mrs. McKendry and her husband Blake have long been recognized as collectors of and authorities on Canadian quilts. Their extensive collection has just been purchased by the National Museum of Canada and will be on exhibition in spring, 1980. Their forthcoming book *Quilts and Other Bed Coverings in the Canadian Tradition* will be published by Van Nostrand Reinhold Ltd. this fall.

Life in the English Country House
David Durant
Wednesday, November 7, 8:00 pm

Mr. Durant, who conducted the Art Gallery's tour of English country houses last spring, will discuss how changes in social life from generation to generation dictated the layout and evolution of the great houses. Well known in England as a lecturer and broadcaster and as the author of *Bess of Hardwick* and *Arbella Stewart*, Mr. Durant is currently working on research for *The Lost Colony* — the story of Raleigh's settlement on Roanoke Island, Virginia.

Tickets: $4.00 for members, $5.00 for non-members. Please see the coupon on page 7.

Films

Homage to Jean Renoir 1894-1979
Our Renoir tribute concludes with four films from the last two decades of the director's career. After the Second World War, Renoir left the United States to film in India, Italy and, once again, France. During this period he began to work in colour and, after making *The River* on location in India, to shoot his films entirely — and often obviously — on artificial sets. But the themes of his later films were still those that had preoccupied him during his "realist" period: time vs. memory, nature vs. art, life vs. theatre, for Renoir wrote in his autobiography, "Inner truth is often concealed behind a purely artificial environment."

Sunday, October 7
2:00 and 7:30 pm

The River
(India, 1950, colour, 99 min, in English)
With Nora Swinburne, Esmond Knight and Thomas E. Breen

4:00 and 9:30 pm

The Golden Coach
(Italy, 1952, colour, 100 min, in English)
With Anna Magnani, Duncan Lamont and Paul Campbell

Sunday, October 14
2:00 and 7:30 pm

French CanCan
(France, 1955, colour, 93 min, Fr., Eng. s-t)
With Jean Gabin, Maria Felix and Michel Piccoli

4:00 and 9:30 pm

Le Petit Théâtre de Jean Renoir
(France, 1969, colour, 100 min, Fr., Eng. s-t)
With Jeanne Moreau, Fernand Sardou and Marguerite Cassan

Please note that the films will be shown twice each Sunday and that the entrance for the second screening is through the McCaul Street doors.

Tickets are $2.00 for one film, $3.00 for a double-bill, and go on sale at 1:00 pm on the day of the screening.

Films from the 1979 Whitney Biennial
For the first time, a selection of films was included in the Whitney Biennial: the selection of works produced during the past two years illustrates some of the varied concerns of artists working in the medium of film.

Thursday, October 4, 8:00 pm
Programme II:
Warren Sonbert, *Divided Loyalties* (1978, 22 min)
Martha Haslanger, *Lived Time* (1978, 15 min)
David Haxton, *Landscape and Room* (1978, 10 min)
Paul Sharits, *Analytical Studies II; Un-Framed Lines* (1978, 30 min)

Thursday, October 11, 8:00 pm
Programme III:
Larry Gottheim, *Four Shadows* (1978, 65 min)

Thursday, October 18, 8:00 pm
Programme IV:
Robert Breer, *77* (1977, 8½ min)
LMNO (1978), 10 min)
Bruce Conner, *Valse Triste* (1978, 5 min)
Hollis Frampton, *Otherwise Unexplained Fires* (1977, 14 min)
Stan Brakhage, *Sincerity III* (1978, 35 min)

Free with admission to the Gallery. Entrance through McCaul Street doors.

Noon-Hour Films

Tutankhamun's Egypt
The series of programmes from the British Broadcasting Corporation will be concluded in the first two weeks of October. Please note that the films are run twice a day at 12:15 and 1:30 pm on Tuesday, Thursday and Friday and *once* a day at 12:15 on Wednesday.

There is a small charge for these films — $1.00 for members; $1.50 for non-members, and the tickets will be on sale outside the Lecture Hall from 11:45 am on the day of the screening. Entrance is through the McCaul Street doors.

The films are as follows:

October 2, 3, 4, 5
Science and Technology
Art and Artisans

October 9, 10, 11, 12
War and Trade
The World of the Gods
The Life and Times of Tutankhamun

The Grange

Group Tours of the Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours, by candle and firelight, are particularly appealing (by appointment on Wednesday and Thursday evenings).

Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children. All tours should be arranged at least two weeks in advance.

Adult tours, $1.50 per adult (minimum of 10 people). Senior citizen tours 50¢ each (minimum of 10 people). Student tours, 75¢ per student; accompanying adults free. We suggest the size of groups be limited to 30 persons. The maximum number The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday*, Thursday and Friday at 2:30 p.m., and at 2:30 p.m. and 4:00 p.m. on Saturday and Sunday. The subject of the talk is *The Grange: An Introduction to a Gentleman's House.*

Events *continued on page 6*

Events *continued from page 5*

*Topics of Wednesday afternoon talks appear in "Calendar at a Glance." (Topics are subject to change.) One of these talks will be given at 7:45 p.m. on Wednesday and Thursday evenings.

Landscape Gardens in 18th Century England
M.J.H. Liversidge, Chairman, History of Art Department, University of Bristol
Thursday, October 11, 8:00 pm
The Grange Music Room

By combining art with nature, the designers who devised the pleasure gardens and landscaped parks around England's country houses such as Stowe and Stourhead created an enduring vision that still vividly evokes the civilized values and cultivated tastes of the 18th century.

Tickets: $4.00 ($5.00 for non-members). See coupon on last page.

Grange Lectures
There will be two special evening lectures held in The Grange: Wednesday, October 31 and Wednesday, November 7.

For further information see *Lectures and Courses*.

Grange Exhibitions

Nineteenth Century Time Savers and Other Necessary Gadgets
The Grange Music Room
through Sunday, November 25
The Victorians had a tool for everything.

The Clockmaker's Shop
The Grange Corridor
through Sunday, October 21
Eighteenth and nineteenth century clocks from the collection of Frank Thornton.

Dolls and Their Houses
The Grange Corridor
Wednesday, October 24 — Sunday, February 24
Nineteenth century dolls and their accessories, from the collections of Mr. Bruce Young and Mrs. Wendy Russell.

Upstairs - Downstairs
Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of the Grange*, *Furnishing an Historic House*, *The Architectural Preservation of The Grange*, and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century*.

Art Tours

Eight Days in Egypt, $1,190
Sponsored by the Volunteer Committee of the Art Gallery of Ontario

Eight Departures: every Friday, returning on following weekend

February 1 - 9
February 8 - 16
February 15 - 23
February 22 - March 1
February 29 - March 8
March 7 - 15
March 14 - 22
March 21 - 29

After you've seen the *55 Treasures of Tutankhamun* in Toronto, fly to Cairo, see the other 5,000 items in the Egyptian Museum, and the actual tomb where they were found.

Highlights of the tour: a full sightseeing program in Egypt including the Pyramids of Giza, the Sphinx, Memphis, Sakkara, Karnak, Luxor and the Valley of the Dead. Every tour will be accompanied by a qualified Egyptologist.

Tour price includes airfare Toronto/Cairo return, accommodation in Egypt in first class hotels, breakfast and dinner each day, sight-seeing program in Cairo and Luxor, return train to Luxor. There is an added tax-deductible donation of $40 to the Art Gallery of Ontario.

For full details and brochure, telephone or write to:

Butterfield & Robinson Travel
330 Bay Street, Suite 1604,
Toronto, Ontario
M5H 2S8
(416) 864-1354

Springtime in Scandinavia
Experience fascinating Scandinavia on an unique tour combining the present and the past of Denmark, Norway and Sweden. Enjoy the art and culture of Europe's exciting northern countries. Visit the Louisiana Museum which houses Denmark's finest collection of modern art, view the Edward Munch collection in Oslo, tour among majestic fjords, watch artists creating individual pieces at Orrefors. The "Land of the Midnight Sun" is particularly beautiful during the month that knows no night.

Watch for further information in the November issue.

Gallery Hopping
Peterborough and Cobourg
Wednesday, October 3

Do plan to join us this fall on a visit to Trent University and a tour of the charming, lakeside Art Gallery of Peterborough, which has just added a splendid new wing. After lunch at Burnham Mansion, an old Victorian home, we will continue on to Cobourg. There we will be given a tour of Victoria Hall. It is considered to be one of the finest examples of Palladian style architecture in Ontario, and houses the Art Gallery of Cobourg's collection.

The bus leaves from the St. Clair subway entrance on Pleasant Blvd. at 8:30 a.m. sharp!

Tickets ($17.00 each) may be obtained by writing the Volunteer Office and enclosing a stamped, self-addressed envelope. Please include your telephone number.

Detroit Institute of Arts
Wednesday, October 24

We are planning another great trip to the Detroit Institute of Arts on Wednesday, October 24. There will be a tour of the works of John Singer Sargent, the late 19th century portrait artist, and time to browse through the Institute's large permanent collection.

Noon dinner will be served and a box supper provided on the bus trip home. The bus leaves from the St. Clair subway entrance on Pleasant Blvd. at 8:00 a.m. sharp! Tickets ($34.00 each) may be obtained by writing the Volunteer Office, and enclosing a stamped, self-addressed envelope. Please include a telephone number.

Members Activities

Art and Aperitif
Join us in the Walker Court during October for a talk or a tour Wednesday at 5:30 pm, followed by an informal get-together in the licensed Members' Lounge. No reservation is necessary; the "art" is on us!

October 3
Degas and Women
October 10
Early Canadian Painters and their Patrons
October 17
The Group of Seven: Transformation of the Canadian Landscape
October 24
Lauren Harris: Changing Views

Art in the Morning
Join us at 10:00 am on the third Wednesday of the month for an informative talk over coffee. Space is limited, so reserve early.

Wednesday, October 17
Visit The Grange for a step back in time! Spend a leisurely morning in the world of a 19th century gentleman, enjoying an informal tour of his house and listening to a talk on its furnishings. Refreshments will be served from The Grange kitchen.

Tickets are $1.00 per person and may be purchased at the Membership Desk, or by mail. See coupon on page 7. The Membership Desk is open Tuesday through Friday 11:30 am — 3:45 pm; Saturday 11:30 am — 4:30 pm; Sunday 1:30 am — 4:30 pm.

Members' Entrance to the Treasures of Tutankhamun Exhibit

As you know, admission to the exhibit is by "Tut" ticket only. Be certain to bring your valid membership card along with your ticket. The membership card will provide a 10% discount on all purchases over $2.50 in our official "Tut" Shop.

When you enter the building, before joining the Members' Line, you will be requested to check your coat, umbrella, etc. Our regular coat check facilities are located on the mezzanine level which can be reached by the double stairs and the elevator. Additional coat check facilities will be provided in the lower lobby.

The Members' Line is for Gallery members and their guests. It will begin in the first floor lobby, and will be clearly marked by a sign. Exhibit entrance will be through the glass doors which lead to the Walker Court. The treasures will be displayed in the Old Masters galleries. Once in the Members' Line you will have the option of renting an audio tour which is a taped description of the artifacts. The rental fee is $2.50.

There is no limit to the length of time you may spend viewing the treasures. However, your ticket does not permit you to re-enter the exhibit once you have left it.

The official Tutankhamun Shop is located immediately outside the exit from the exhibit.

After Tut, What?
Watch your December issue for announcement of Members' winter programmes.

School Tours
Secondary School Tours will continue, although many of the galleries are closed in preparation for the *Treasures of Tutankhamun* exhibition. This month student tours will take place in the Canadian Contemporary and Historical Galleries, as well as in the Henry Moore Sculpture Centre.

Try Your Skill
Starting October 21st the Activity Centre will offer a chance on Sunday afternoons for visitors age 6 and up to drop in and do some drawing, painting, printmaking or clay-modelling. Three Gallery School artists will be on hand to help with comments and suggestions. In the past, the programs of "Try Your Skill" at school break periods have been very popular and have led to this new opportunity for the public on a more frequent basis. Basic materials will be supplied free of charge. The time is from 1:00 to 4:00 pm.

General Information

Admission $1.00
Students $.50
Members, Ontario Privilege Card holders, and accompanied children under 12 free.

Gallery and The Grange Hours
Tuesday, Friday, Saturday, Sunday:
11:00 am—5:30 pm
Wednesday and Thursday
11:00 am—9:00 pm
Closed Mondays*
*Restaurant, book and reproduction shops open.

Gallery Shop
Open Mondays (except public holidays) 10:00 am—5:00 pm and regular Gallery hours

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre circulates to the residents of Ontario slides, video tapes and media kits which relate to art history. The public is encouraged to make use of these resources as well as the facilities within the Centre for viewing slides and video. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

For those interested in preparing for the Tutankhamun exhibition, a media kit consisting of 40 slides and an audio-cassette is available for a week's loan. Thoman Hoving, past director of the Metropolitan Museum of Art narrates the programme and discusses the material included in the exhibition. To reserve the kit, contact the Audio-Visual Centre (361-0414, ext. 259).

For use of video facilities an appointment is advisable. A catalogue is available upon request. The Audio-Visual Centre is closed on Mondays, open Tuesday through Friday until 5:00 pm and until 9:00 pm on Thursday evenings.

Restaurant
Open Monday through Sunday
12 noon—5:30 pm
Wednesdays and Thursdays
12:00 noon—9:00 pm
Lunch and afternoon tea daily
Reservations advisable

Cafeteria
Open until 5:00 pm

Art Rental Service
Open for viewing during regular Gallery hours
Open for business Tuesday through Saturday 11:00 am to 4:00 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 361-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing address
317 Dundas St. West
Toronto, Ontario M5T 1G4

Calendar at a Glance

October

Tuesday 2
Junior Gallery School begins
12:15 pm Gallery Talk
12:15 and 1:30 pm film: *Tut's Egypt*
2:30 pm Grange Talk
6:30 pm course: *Romantic Art*

Wednesday 3
8:30 am Gallery Hopping: Peterborough and Cobourg
10:00 am Tut lecture
12:15 pm film: *Tut's Egypt*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: *Canadian Landscape*
2:30 pm Grange Talk: *Chinese Export Porcelain*
5:30 pm Art and Aperitif
6:15 pm Dinner Tour: *Charles Gagnon*
7:45 pm Grange Talk
8:00 pm performance: Jill Kroesen

Thursday 4
10:00 am lecture: *Contemporary Canada*
12:15 and 1:30 pm film: *Tut's Egypt*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
7:30 pm Talk of the Week
7:45 pm Grange Talk
8:00 pm film: *Whitney Biennial II*

Friday 5
12:15 and 1:30 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 6
Daniel Fowler of Amherst Island opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 7
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk
2:30 and 7:30 pm film: *The River*
4:00 and 9:30 pm film: *The Golden Coach*

Tuesday 9
12:15 pm Gallery Talk
12:15 and 1:30 pm film: *Tut's Egypt*
2:30 pm Grange Talk
6:20 pm course: *Romantic Art*

Wednesday 10
10:00 am Tut lecture
12:15 pm film: *Tut's Egypt*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: *Canadian Landscape*
2:30 pm Grange Talk: *Medicine in the 19th Century*
5:30 pm Art and Aperitif
Senior Gallery School begins
7:45 pm Grange Talk

Thursday 11
10:00 am lecture: *Contemporary Canada*
12:15 and 1:30 pm film: *Tut's Egypt*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
7:30 pm Talk of the Week
7:45 pm Grange Talk
8:00 pm film: *Whitney Biennial III*
8:00 pm lecture: *18th Century Landscape Gardens*

Friday 12
12:15 and 1:30 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 13
Art Rental: *Take It Away for Tut*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 14
2:00 pm Talk of the Week
2:00 and 7:30 pm film: *French CanCan*
2:30 and 4:00 pm Grange Talk
4:00 and 9:30 pm film: *Le Petit Théâtre de Jean Renoir*

Tuesday 16
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 17
10:00 am Art in the Morning
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk: *The Furniture of a Gentleman's House*
5:30 pm Art and Aperitif
7:45 pm Grange Talk

Thursday 18
10:00 am lecture: *Contemporary Canada*
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
7:30 pm Talk of the Week
7:45 pm Grange Talk
8:00 pm film: *Whitney Biennial IV*

Friday 19
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 20
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 21
Charles Gagnon closes
Art Rental closes until January
1:00-4:00 pm *Try Your Skill*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Tuesday 23
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 24
8:00 am Gallery Hopping: Detroit Institute of Arts
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk: *The Final Touch: Clothing Accessories in the 19th Century*
5:30 pm Art and Aperitif
7:45 pm Grange Talk

Thursday 25
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk
7:30 pm Talk of the Week
7:45 pm Grange Talk

Friday 26
12:15 pm Gallery Talk
2:30 pm Grange Talk

Saturday 27
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 28
1:00-4:00 pm *Try Your Skill*
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Tuesday 30
12:15 pm Gallery Talk
2:30 pm Grange Talk

Wednesday 31
12:15 and 2:00 pm Gallery Talk
2:30 pm Grange Talk: *Theatre Life in 19th Century Toronto*
8:00 pm Grange lecture: *The History of Quilts*

ARE YOU MOVING?

We don't want you to miss a single issue of "The Gallery" or an invitation to a special event.

If you change your residence be sure to drop us a note at the Membership Department, listing both your old and new address.

Coupons

Lectures in The Grange

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Bus. _____

Please send me _____ tickets for the October 31 lecture on *Quilts*.
Please send me _____ tickets for the November 7 lecture on *English country houses*.

Tickets: members $4.00, non-members $5.00. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario in the amount of $ _____
(Please mark outer envelope The Grange.)

Art in the Morning

No. of tickets required ☐ at $1.00 each

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Bus. _____

Please enclose a stamped self-addressed envelope and your cheque for $ _____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Landscape Gardens in 18th Century England

Name _____

Address _____

Telephone: Home _____ Office _____

Please send me _____ tickets at $4.00 (member), $5.00 (non-member). I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $_____. Please mark outer envelope "Information Desk".

Gift Card: Annual Giving Fund

Name and Address

Code

Canvasser

I/We contribute the amount of $_____ to the purposes of the ART GALLERY OF ONTARIO

☐ to acquire works of art
☐ general purposes
☐ other _____

Please make cheques payable to: ART GALLERY OF ONTARIO and forward to:
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario M5T 1G4

All donations are income tax deductible

A Registered Canadian Charitable Organization No. 0046227-50-13

Method of payment

Cheque/Cash

Balance	Month
$	19
$	19
$	19
$	19

Date _____

Signature _____

Craftsmanship in the Reign of Tutankhamun

Ticket Order Form

Name _____

Address _____

City _____

Province _____

Code _____

Tel: Res. _____

Bus. _____

Please send me

☐ tickets at $15 (reception and lecture),
or
☐ tickets at $5 (lecture only).

I enclose a cheque payable to Cyril Aldred Lecture, R.O.M.
Return to Aldred Lecture, Membership Office, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, M5S 2C6.

Alex Colville, Canadian, born 1920; *Woman in Bathtub*, 1973, acrylic polymer emulsion on board, 87.8 x 87.6 cm.
Purchase with assistance from Wintario, 1978, Art Gallery of Ontario.

Born in Toronto in 1920, Alex Colville has lived most of his life in the Maritimes. His work is well known internationally and included in collections of many of the world's major art museums. *Woman in Bathtub*, 1973, purchased in 1978 by the Art Gallery of Ontario with assistance from Wintario, shows the artist's concern for depicting human experience in seemingly inconsequential moments. What at first sight looks casual, becomes tense and enigmatic. Superbly disciplined in his compositions, Colville prepares many complex studies for each painting. One of those done for *Woman in Bathtub* was acquired by the Gallery for the permanent collection.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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